DEVELOPING INTERCULTURAL AWARENESS THROUGH MUSIC

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in Music

by

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>v</td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Purpose of the Study</td>
<td>1</td>
</tr>
<tr>
<td>Importance of the Study</td>
<td>1</td>
</tr>
<tr>
<td>Clarification of Terms</td>
<td>1</td>
</tr>
<tr>
<td>II. BRIEF OVERVIEW OF CULTURAL CONCEPTS</td>
<td>3</td>
</tr>
<tr>
<td>Definition, Derivation and Development</td>
<td>3</td>
</tr>
<tr>
<td>Elements of Folk Culture</td>
<td>7</td>
</tr>
<tr>
<td>III. MAJOR ETHNIC GROUPS</td>
<td>11</td>
</tr>
<tr>
<td>Hawaiian</td>
<td>11</td>
</tr>
<tr>
<td>Black-American</td>
<td>18</td>
</tr>
<tr>
<td>Spanish-American</td>
<td>30</td>
</tr>
<tr>
<td>IV. DEVELOPING THE MUSIC PROGRAM</td>
<td>37</td>
</tr>
<tr>
<td>Cultural Objectives</td>
<td>37</td>
</tr>
<tr>
<td>Musical Objectives</td>
<td>38</td>
</tr>
<tr>
<td>Basic Concepts</td>
<td>39</td>
</tr>
<tr>
<td>V. CURRICULUM FRAMEWORK</td>
<td>45</td>
</tr>
<tr>
<td>Sample Units</td>
<td>45</td>
</tr>
<tr>
<td>Cultural Materials of Related Interest</td>
<td>54</td>
</tr>
<tr>
<td>The Changing Role of the School</td>
<td>58</td>
</tr>
<tr>
<td>Chapter</td>
<td>Page</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>VI. EVALUATION OF THE PROGRAM</td>
<td>60</td>
</tr>
<tr>
<td>Suggested Outcomes</td>
<td>61</td>
</tr>
<tr>
<td>VII. SUMMARY</td>
<td>64</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>67</td>
</tr>
<tr>
<td>APPENDIXES</td>
<td>73</td>
</tr>
<tr>
<td>A. RECORDS</td>
<td>74</td>
</tr>
<tr>
<td>B. SONGS FROM THE CALIFORNIA STATE SERIES</td>
<td>77</td>
</tr>
</tbody>
</table>
ABSTRACT

DEVELOPING INTERCULTURAL AWARENESS THROUGH MUSIC

by

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It is the purpose of this thesis to develop a comprehensive music program which will encourage students to strengthen self-esteem, to gain cultural perspective, and to achieve musical goals.

Many school communities have existing racial and cultural experiences which directly affect student relationships and academic achievement. As particular situations arise, schools must have access to teaching programs which will enable them to respond to these situations. A workable curriculum framework has been devised to use music as a means of increasing multicultural awareness and understanding.

Three major ethnic groups have been selected mainly for their significant differences: Hawaiian--representing
an emerging cultural group; Black American--compatriots of America for hundreds of years; and Spanish-American--prominent in the cultural spectrum.

Generally, human culture is a collective name for all behavior patterns socially acquired and socially transmitted from one generation to the other. Music is part of civilization's culture.

The most significant Western influence on Hawaiian music--hymn singing and stringed instruments--strongly affected the folk elements.

The music of black people in the United States has developed its own characteristic style, from the traditional African work songs, dance songs and satirical songs.

Spanish and Mexican Americans form an important segment of the population in California and the American Southwest.

In developing the music program, cultural objectives are: attitudes of acceptance; unit studies with intercultural emphasis; and use of textbooks presenting a sympathetic and honest approach toward diverse cultural groups. Musical objectives are: to teach basic concepts of rhythm, melody, harmony, form and timbre; improving vocal skills; to explore the vast resources of ethnic musical literature; and to increase appreciation of ethnic music.
Sample units of the curriculum framework for each ethnic group include: general overview, song materials, musical concepts, source books, enrichment materials and cultural materials of related interest.

Multicultural programs better prepare youth to function in a changing society. Multicultural programs maintain individuality and preserve cultural and ethnic identities. A music program projecting a well-defined emphasis on intercultural awareness is important in promoting mutual respect, social co-operation and communication in today's expanding multicultural world.
CHAPTER I

INTRODUCTION

Purpose of the Study

Many school communities have existing racial and cultural experiences which directly affect student relationships and academic achievement. As particular situations arise, schools must have access to teaching programs which will enable them to respond to these situations.

In order to fulfill this need, it is the author's purpose to develop a comprehensive music program which will encourage students to relate to and recognize individual cultural integrity and worth.

Importance of the Study

The importance of this study is to use music as one of the means of enriching the quality of education; an education aimed at increasing multicultural awareness and understanding.

Clarification of Terms

An explanation concerning terminology is necessary. The term "Spanish Surname" refers to those people whose background is essentially that of Spanish origin and whose
first language is Spanish. This term is used in addition to the term "Mexican," which applies to those people whose ancestors immigrated from Mexico. "Spanish Surnames" include those whose origins were from countries of South America, Central America, Puerto Rico, Cuba, Costa Rica, Spain and other predominantly Spanish-speaking countries. Spanish-American does not, therefore, imply Mexican origin although many individuals in the "Spanish Surname" group have immigrated from Mexico.

This study will be concerned with three major ethnic groups, mainly because of their significant differences:

1. Hawaiian--representing an emerging cultural group.
2. Black American--compatriots of America for hundreds of years.
CHAPTER II

BRIEF OVERVIEW OF CULTURAL CONCEPTS

Definition, Derivation and Development

What do we mean by culture? The German word Kultur appears in a first edition of the German Dictionary in 1793 and had the meaning of cultivating or becoming cultured. Gustav E. Klemms, 1802-1867, published in 1843 the first volume of his ALLGEMEINE CULTURGESCHICHTE der MENSCHHEIT, a history of culture, subsequently completed in ten volumes in 1852. In 1854 and 1855, he published ALLGEMEINE CULTURWISSENSCHAFT in two volumes, the science of culture.  

Civilization is an older word than culture in both French and English, and also in German. In English, civilization was associated with the task of civilizing others. In eighteenth century German, the word civilization still emphasized relation to the state, somewhat as in the English verb to civilize—to spread political development to other people. The French verb civiliser was in use during this time, with the sense of polishing manners, becoming sociable or urbane as a result of city life.

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The Dutch term for civilization and culture, beschaving, literally shaving or polishing, came up in the late eighteenth century. Beschaving, with the sense of cultivation, came to denote also the condition of being cultivated, and blocked the spread of civilisatie, the French term, by acquiring the sense of culture. However, in the twentieth century, beschaving was increasingly displaced by cultur.

The usage of "culture" and "civilization" in various languages has not been clear. Webster's unabridged Dictionary defines both "culture" and "civilization" in terms of the other. "Culture" is said to be a particular state or stage of advancement in civilization. "Civilization" is called an advancement or state of social culture. In both popular and literary English the tendency has been to treat them as near synonyms, though "civilization" has sometimes been restricted to "advanced" or "high" cultures. Sometimes there is a tendency to use the term civilization chiefly for literate cultures: Chinese civilization but Eskimo culture.

There is, however, a distinction of civilization from culture in American society. Civilization is considered as impersonal and objective. A scientific law can be verified by determining whether specific relations uniformly exist. By using the same operations each time, the same results will occur no matter who performs the
operations. Culture on the other hand is considered thoroughly personal and subjective simply because no fixed and clearly defined set of operations is available for determining the desired result. It is this basic difference between the two fields which accounts for the cumulative nature of civilization and the unique (non-cumulative) character of culture.

The first influential notion of culture emerged in 1871 by the Englishman, Edward B. Tylor, in his famous _Primitive Culture_. Tylor offered the one definition that has often been quoted:

Culture or civilization . . . is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.\(^2\)

Alfred Kroeber gives the following definition:

The mass of learned and transmitted motor reactions, habits, techniques, ideas and values--and the behavior they induce--is what constitutes culture. Culture is the special and exclusive product of men and is at once and the same time the totality of products, of social men, and a tremendous force affecting all human beings, socially and individually.\(^3\)

In the _Dictionary of Sociology_, edited by H. P. Fairchild, 1944, the following definition of culture was given:

Culture: a collective name for all behavior patterns socially acquired and socially transmitted


\(^3\)Kroeber, _op. cit._, pp. 65-66.
by means of symbols; hence a name for all the distinctive achievements of human groups, including not only such items as language, tool making, industry, art, science, law, government, morals, and religion, but also the material instruments or artifacts in which cultural achievements are embodied . . . such as buildings, tools, machines, communication devices, art objects, etc. ⁴

Professor Burt Aginsky of the Institute for World Understanding says:

Human culture is the product of the interaction of generations of men handed on from the past by education and training . . . . The significance of culture is as important to the understanding of man as any single scientific discovery is to the understanding of the phenomena of that science.⁵

In summary, the most generic sense of the word "culture" referred to the primary notion of cultivation or becoming cultured. This was also the older meaning of "civilization." Culture in general as a descriptive concept meant the accumulated treasury of human creation.

Music as a subject matter and a fine art is a social invention. Each culture conceived and developed music to be used for its own purpose. Music is part of civilization's culture. In the broadest sense, it too is a part of that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities acquired by man as a member of society.

⁴ Ibid.
Elements of Folk Culture

Man has used and still uses the mediums of story, folklore, mythology and formal and informal schooling to pass on his cultural heritage from generation to generation. The techniques vary but the purposes are quite the same—to pass on culture through forms of education which vary in complexity and degree of formalization.

It has only been in comparatively recent times that intensive efforts have been made to study, in depth, the relationships of the culture to the techniques used to transmit the culture: in short, the study of culture and education and their interrelationships is a new field.

From earliest history, men have recognized the power of music to express feelings, stir emotions, and influence thoughts and actions. By means of music, primitive man communicated with others. He found delight in work and exercise through music. He expressed his love, fear, joy and sorrow, and with music, went to fight his battles. As primitive communities advanced, their music became more varied and complex.

Folk music is a form of popular music that is made by the people who sing it, play it, or dance to it. They make it because they want to achieve a group expression of their loves and interests, loneliness, happiness, the things they have and the things they have lost, and often the things they long for or hope to get.
Folk art is made of simple things. It takes whatever is at hand and fashions it artistically to reflect the feelings of the people. Every country in the world has developed a characteristic folk music of its own, yet a surprising number of elements will be found to be fairly common to all. Even the limited five-tone melodic scale pattern appears in the folk music of every race. Other vital elements or characteristics of folk music found all over the world are strongly marked rhythm, simplicity of melody (but with a tendency toward embellishment), exaggerated tone color, and the spirit of improvisation.

One finds primitive folk songs emphasized in countries that still have a peasant socio-economic structure, such as, Spain, Russia, Hungary, Czechoslovakia, the Balkans, and parts of Italy, and France. In Germany and the Scandinavian countries, folk music survives because of its originally strong foundation. This is true also of England, Scotland and Ireland.

If it were possible to tell the complete history of folk music, it would be the history of the human race. Every experience a nation goes through, comes out in some way in its songs. Folk music records, among other things; the wars, struggles, migrations, revolutions, droughts, famines and hours of triumph and emancipation.6 It records

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the great deeds of heroes and the love affairs of ordinary people. The words, melodies, stories and dance steps often cannot be detached from the very acts of life of which they are a part. Music that was used for railroad work was suitable only for that particular activity. Whereas, other music was employed for farming chores, household chores, fun and play.

The folk song is a product of the mind, orally preserved, and until recently, seldom written down. As such, it is subject to change and is always in a state of flux. The very conditions under which folk songs exist encourage change and growth which leads to countless variations by individual musicians. However, only those variations will survive which are adopted by other musicians and are imitated by them.

About halfway between the traditional folk song and the art song (a song intended primarily to be sung in recital, typically set to a poem, and having subtly interdependent vocal and piano parts) stands what is known as the "composed folk song." Certain composers are so thoroughly in tune with the spirit of their people and their native musical idioms, that their own compositions are adopted and used as traditional folk songs. Dvorák, Sibelius, Grieg, and Stephen Foster are representative of

a large group of composers who have composed folk music. Since this type of song is the product of a single creative personality, it allows for a wider range of subject and technical perfection than does the traditional folk song.

It is also probable that this product will have a greater smoothness of style and subtlety of effect than the traditional folk song. In any case, the composed folk song has become an integral part of national folk lore.
CHAPTER III

MAJOR ETHNIC GROUPS

Hawaiian

It is easy to say that folk music is a natural expression of a cultural group, but it is more difficult to understand how this natural expression comes about. Probably the best example of the development of a strong, highly representative music can be found in Hawaiian music. By tracing briefly some of Hawaii's historical highlights during the past century, we can see that a characteristic pattern of folk music has emerged and taken a form uniquely Hawaiian.

The Hawaiian people have a mysterious past. They have lived for many centuries in the South Pacific area on lush, palm shaded islands in a tropical climate. For many of these centuries, they had no written language, so their legends and traditions were handed down from one generation to another by singing, storytelling and dancing. Music filled their lives and furnished background for every function, whether joyous or sad. The beauty of their islands, the temperament of their people, and all the qualities
which go to make up a true folk art are reflected and described in their music.

For hundreds of years Hawaiians used only chants of a wide variety. These seemed to serve the musical needs of their primitive society very well, until missionaries came to the islands shortly after 1800 and introduced part-singing in their Christian hymns and gospel songs. Many of the Hawaiian folk songs dating from the nineteenth century were done in harmony, showing a strong influence of the Christian gospel songs. They also readily adopted music for the guitars and ukeleles which were introduced to the islands in the mid nineteenth century. These instruments were played by the Portuguese, who came with the development of the sugar industry. Although some melody instruments such as violin, mandolin and flute were also used, performers found their voices to be most effective in creating the peculiar character of the music of Hawaii. Singing enabled them to capture and convey the spirit and beauty of Hawaii in a manner impossible for European instruments and traditional musical forms alone. Their songs permitted them to accompany and assist dancers in their descriptive story-telling hulas.

During the nineteenth century, the Hawaiians developed a written language with an alphabet of twelve letters, which included seven consonants and all five of the vowels used in the English language: H, L, K, M, N, P, W, A, E,
I, O, U. This predominant use of vowel sounds is a distinct advantage for the singer and enables him to use many of the techniques of Swiss yodeling with its characteristic changes from the natural to the falsetto voice.

To the Hawaiian mind, the chief charm of the singing or chanting lay in the words, which many times consist of imagery, of word painting, and in describing the beauties of nature. There are many meles or poetical compositions which form the basis of the Hawaiian chants. The word mele signifies a song, or words arranged that they may be sung. To arrange or put words into such order is termed HAKU.

MAI HO'EU'EU MAI 'OE

Don't hurry
Into the water that appears to float calmly;
Wait quietly,
Until the wind settles down.  

Into the poem is the typical convention of Kaona (hidden meaning) which invests natural elements with symbolic meanings. For instance, people are referred to as fish, flowers, birds, or winds; and moisture in any of several forms implies some aspect of love, romance, or life itself. The hands and arms described through appropriate gestures the events mentioned in the text; such as, shaping the hands like a flower or moving the arms in the manner of a bird's wings in flight.

8Folk Songs of Hawaii--Record (Honolulu: Trade-winds Records, P. O. Box 8294).
Hawaiians have different classes of meles themselves, such as:

- mele kaua, war songs
- mele koihonua, celebrating the chiefs
- mele kulo, singing meles pronounced with long musical sounds
- mele olioli, songs on joyful subjects
- mele kanikau, songs expressing sorrow
- ipo's, love songs
- inoas, songs composed at the birth of the chief and recited at his funeral.

The hula is the opera of the Hawaiians. The dancer was the storyteller. The main function of the hula was to honor the gods and to praise the chiefs and their ancestors. Under the designation of mele hula fall all those chants which might be described as adapted to dancing purposes and generally speaking are less formal in character.

The difference between oli and hula music lay in the fact that in the hulas there is somewhat freer movement of melody. The hula chants more nearly approach true song.

The olis are not accompanied by musical instruments or dances, while most mele hula tunes were accompanied by a percussion instrument of indefinite pitch. The oli is a solo performance. The hula is usually ensemble.

The general term hula embraces two classes of songs, those intended as accompaniments for dancing and those merely to be sung after the same style. The talent
for drama, especially for pantomime, is shown even at the present time in the facial expression and gesture which accompanies the hula of today. Some hulas are performed sitting down, while others are performed standing.

Hulas were classified according to the percussion instrument accompanying them. Thus, the hula pahu made from the trunk of a coconut or breadfruit tree and covered with a sharkskin membrane. The drummer sometimes played a second drum, puniu, made of coconut shell and fish skin tied to his knee. The hula pa ipu was accompanied by a gourd rattle (uli'uli) rhythm sticks (ka la'au), treadle-board (papa hehi), stone castanets (ili'ili), slit bamboo rattle (pu'ili), bamboo stamping tubes (ka'eke'eke), and finally, the human body itself was used as an accompanying instrument by striking the chest and legs (pa'umauma). Thus, some hulas derive their name from the motions made while others take their name from the instrument used in the accompaniment. The mele hulas have remained the true folk songs of the Hawaiian people.

With the coming of the Europeans, many changes became visible in the music and dance as well as in culture values. Sounds and rhythms of European dance forms such as waltzes, schottisches, minuets and marches were imitated by Hawaiian composers as they broadened their approach to

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music. The most significant Western influences on Hawaiian music—hymn singing and stringed instruments—strongly affected the folk elements.

Up to the time of its introduction by the Portuguese, the only stringed instrument the Hawaiians had known was the primitive musical bow, the ukeke. The Portuguese were the first guitar makers in the islands. They brought the guitar—in Portugal known as the viola—with six strings like the present Hawaiian guitar. The Portuguese also brought the taro patch fiddle—five strings—and called rajao in its original home. The ukulele, with four strings, had its Portuguese counterpart in the braga.\(^{10}\) Other ancient Hawaiian instruments include the nose flute, gourd whistle, ti leaf whistle, and the conch.

In 1886, at a royal jubilee celebration, a Hawaiian dancer appeared in a hula accompanied by ukulele and steel guitar. The melody was based on hymn-tunes rather than upon the indigenous melodic patterns. The accompaniment consisted of stringed instruments tuned to the Western scale rather than by untuned percussion instruments. The new style was acclaimed by all, and soon after, most new compositions were set in the new style.

In 1900, the Hawaiian Islands became a territory of the United States. This was an important milestone in

Hawaii's change from a primitive to a modern society. The development of a true Hawaiian style was achieved shortly after the beginning of the twentieth century. This style established the guitar-ukelele combination which has become the most familiar, rhythmic sound in the history of Hawaiian music.

Through the forties and fifties, little change was evident in Hawaii's musical patterns; but when statehood was granted in 1959, there was a world-wide wave of interest in the music of Hawaii. Hawaii's youth accepted and imitated the rock and roll movement of the mainland and the heavy, rhythmic pattern of electrified guitars began to replace the graceful rhythm of the hula. The long familiar songs about swaying palms, grass skirts, and Hawaiian moonlight was not compatible with the accented beat and drive of rock-and-roll. A modern more personal and lyrical approach was sought and found in traditional Hawaiian music. To the purists, the ancient Hawaiian chants accompanied by nose flutes and pahu drums are the best in Hawaiian music. But to the young people of the late 1960's, the pulsating, swinging sounds in the contemporary idiom--is what they feel Hawaiian music should be.

It is interesting to note that to a large degree, modern mass communication is responsible for much of the popularity folk music enjoys today. It also records for posterity, all that has been established; but the question
arises whether or not folk art and the folk process can survive under such exposure. The young people of Hawaii surely have the right to enjoy the current popular music of the mainland, but it will be a tragic loss if outside influences become strong enough to dominate or replace the unique artistry of traditional Hawaiian music.

Charles E. King, a prominent Hawaiian composer compiled and arranged a large number of folk songs. The First Book of Hawaiian Melodies was published in 1950. His compositions include an opera, The Prince of Hawaii, from which is heard the ever popular "Hawaiian Wedding Song" (Ke Kali Nei Au). Among the outstanding performers of traditional Hawaiian music are: Mahi Beamer, the late Alfred Apaka, and Charles K. Davis. Hawaii is emerging as a dominant cultural group.

Black American

African slaves brought to America came for the most part from the west coast of Africa--from the area now occupied by the lands of Senegal, Guinea, Gambia, Liberia, Ivory Coast, Ghana, Togo, Dahomey, Nigeria and part of the Congo republics. White traders gave such names to the region as the Gold Coast, the Ivory Coast, and the Slave Coast. It is difficult to know much about the music of the past in West Africa because of the lack of indigenous

written records. However, it is known that for every custom (the term used in Africa for reference to public ceremonies, rites, festivals, etc.) and for almost every activity among the Africans, there was an appropriate music.\textsuperscript{12} Ceremonial music composed the largest part of the musical repertory of a village or a people. Music accompanied religious ceremonies and rites, especially those associated with birth, initiation, marriage, healing, going to war, and death.

African music of a non-ceremonial type included work songs of all kinds, hunting songs, instructional songs, social-commentary songs (including gossip and satirical songs), and entertainment music. Music and dance were the chief forms of entertainment.

The most common form of musical performance involved an ensemble, including instrumentalists, singers, and dancers. Generally, only males played musical instruments, the women joined in on the singing and dancing. Onlookers participated in the activity by clapping their hands or by tapping their feet. According to tradition, onlookers also shouted words of encouragement to the performers (or disapproval, if they wished).\textsuperscript{13} Essentially then, there was no audience; all persons were actively involved in the music and dance performance in one way or another.

\textsuperscript{12}Ibid., p. 6.
\textsuperscript{13}Ibid., p. 12.
another. This illustrates one of the basic characteristics of the African tradition in music and dance--its emphasis on communal activity. A successful celebration was one in which there was general participation by all, in which the interaction among the dancers, musicians, and onlookers contributed to the perfect whole. African performance did allow for the exhibition of professional skill by the master drummer or the village bard, but it was as members of a performing group rather than as individuals that professionals made their greatest contribution to the performance.

Unaccompanied singing was rare. Singers preferred to sing with accompaniment, and when accompanying themselves, preferred the stroked, bowed, or plucked string instruments. Other accompanying instruments included drums, thumb-piano, sticks, rattles, shakers, and other percussive sounds. Players maintained a strict regard for the contrasts between loud and soft passages in their music. Horns, trumpets, and other wind instruments were associated with military occasions and civic celebrations. Harps were frequently used in the accompaniment of long, narrative songs.

Rhythm is the most pronounced feature of African folk music. Even simple folk songs displayed rhythmic complexities. The major instrument of Black Africa was, of course, the drum. Drums ranged in length from as small as twelve inches to as long as six or seven feet, and in
diameter from two or three inches to as wide as six or seven feet. Two or more drums were often played together, each producing different pitches and different rhythms.

The African song was basically melodic in texture, consisting of a succession of single tones. However, when a performance involved two or more persons or melody instruments, some parts were performed in unison and other parts in thirds and fifths. The melodic characteristics of African music came not only from the arrangements of the notes, but from the singer's interpretation. In African languages, the meaning of a word can be altered by changing its pitch or by changing its stress.

The most constant feature of African songs was the alternation of improvised lines and fixed refrain. This form allowed for both innovative and traditional procedures at the same time: the participation of the soloist in the verses and of the group in singing the fixed refrains and improvisation or embellishment upon the solo melody. The musical procedure involved more an embellishing of a traditional melody than the composing of a new tune. Moreover, the performers applied their embellishments to the original melody in such profusion that the original tune was to a great extent disguised. During the course of the performance, a tune was repeated again and again, each tune with different embellishments. Performers were very free in the way they handled repetitions of the music.
Black men in the early colonies managed to carry on some of their traditional African practices despite the bonds of slavery. Music provided a welcome respite from the heavy labor of everyday life and brought joy into the monotonous existence of the slave.

By the time of the Civil War, the music of black people in the United States had developed its own characteristic style. The slaves distinguished many different types of songs according to the ways in which the songs were used. Though many song types were religious, many more referred to working and dancing than to praying. "Work songs"--included rowing songs, stevedore and roustabout songs, woodcutting songs, harvesting songs, corn-shucking songs, and many others. "Dance songs"--used for dancing when no musical instrument was available, rarely expressed any distinct ideas in the lyrics, but were valued for the rhythm of the words. "Story songs or ballets"--less important since slave life did not include the adventures of a hero or heroine. Some animal story songs were popular. "Satirical songs"--field and street cry songs--often parody versions of the folk songs.14

Spirituals represent the religious musical expression of the slaves. Some spirituals were classified by the slaves as songs to be sung during religious services or

14Ibid., p. 175.
while "just sitting around"; other spirituals were intended for use during a shout. The shout took place after the regular service and was purely African in form and tradition. In performance, a ring spiritual was repeated over and over. As the shouters moved around in a circle, the song took on the character of a chant. For the participants, the shout was not under any circumstance to be taken as a dance. Only songs of a religious nature were sung, and the feet must never be crossed (as would happen in a dance). By strict rules, the feet must not even be lifted from the ground, but shuffled along. Progress made by a jerking, hitching motion which as the music gradually increased, the performance became a frenzied, exciting, ecstatic experience. These spirituals became known as "ring spirituals," or "running spirituals."

A few spirituals were of the sorrow-song category, songs with texts that only expressed despair and hopelessness. Other spirituals were in call and response form, in which solo verses alternate with refrain lines.

Many spirituals used lines from the Scriptures and Protestant hymns, rather than from older existing songs, as raw material. To the sacred verses, the slaves added their own verses, refrains and choruses to make up complete songs. If the original hymn did not satisfy the needs of the slaves, they improvised upon it to such an extent that a new song was created. Many folk songs originated in this way.
There are three choices available to the folk composer who wishes to create a new song. Consciously or unconsciously, he may: 1) improve upon a song already in existence, 2) combine material from several old songs to make the new one, or 3) compose the song entirely from new materials.

The African tradition favored the first process. Improvisation was so strong a factor in this tradition that changes were introduced into songs with each new performance. Above all, music in the African tradition was functional. Consequently, the melody of a song, often served chiefly as a vehicle for the text and was constantly adjusted to fit, even as the singer extemporized from one verse to the next.

Slave music was squarely in the African tradition with respect to improvisation. Also characteristic of these slave tunes was the use of tones of either the major, minor, or pentatonic scales, use of altered tones, use of six or seven tone scales, and much rhythmic complexities. A large number of the slave songs represent "variations on a theme"—that is, the old songs. Many of these songs were undoubtedly brought over from Africa and passed down from parents to children. However, some melodies of the slave songs represent original compositions, thereby using the third process in the creativity of folk song.
The year 1865 brought to an end the enslavement of black people. In keeping with his traditions, the ex-slave sang about his experiences—his new freedom, new occupations, the strange ways of the city, current events, and his feelings of loneliness. Above all, he sought self-identity. Slavery had deprived him of a name, a homeland, and a family. The land of Africa held no nostalgia for him, after almost two hundred and fifty years of exile. Now that freedom had come, the black singer recounted his adventures in his songs.

There were songs about the railroad, songs about the steamboats and the river towns. Out on the Western Plains, black cowboys joined the crews that drove the long-horns over the Chisholm and Western Trails. They sang the sad, lonely songs that all cowboys sang as well as their own traditional songs.

The post-war spirituals, like the social songs, used the old forms and musical idioms of the slave songs, but the content of these songs reflected the new status of the singers and the different circumstances under which they lived.

The end of the nineteenth century brought a period of great opportunity for black men to develop and exercise their talents, despite the fact that for every new opening, twice as many barriers were thrown up to prevent their advance. This was an era that saw the emergence of such
race leaders as Booker T. Washington (1856-1915), William E. B. DuBois (1868-1963), and Mary McLeod Bethune (1875-1955); the scientist George Washington Carver (1864-1943); the sculptress Edmonia Lewis (1845-1890); and the historian George Washington Williams (1849-1891). Other names could be added to the list, names of black pioneers in the fields of politics, religion, business and the professions, who were recognized by America for achievement. However, in the field of music, perhaps more than in any other field, the black man's contribution was acknowledged by the nation. His contributions not only made a decisive impact on the existing style of music in the Western world, but also gave birth to a new style of music.

Within two decades after the Civil War, blacks were enrolled in conservatories studying the great masters and displaying talent for composition of all forms of music. Many black composers wrote popular songs as well as concert music. Others, such as William Grant Still, winner of several fellowships and honorary degrees, turned their efforts to the classical forms--symphonies, ballets, chamber music and concert songs.

Post-slavery black composers, for example, those born before 1900--may be regarded as nationalists in the sense that they consciously turned to the folk music of their people as a source of inspiration for their music. Song writers set the poems of black poets to music and made
vocal and choral arrangements of spirituals and other folk song types. Instrumental composers wrote program music drawing heavily upon characteristic black melodic idioms and dance rhythms.

Among early black nationalistic composers, Dr. Harry Burleigh (1866-1949) received high recognition for compositions in the field of symphonic and vocal music. Before he published his arrangement of Deep River in 1916, the nation had heard only ensemble and choral performances of spirituals. Burleigh's determination to capture the spirit of Negro folksong was a mark of the influence of his teacher Dvorák. It was as an arranger of spirituals for solo voice that Burleigh made a unique contribution to the history of American music. Burleigh gave the title Jubilee Songs of the United States to his 1916 collection. His achievement gave to concert singers for the first time Negro spirituals set in the manner of fine art songs. After Burleigh, many concert singers developed the tradition of closing their recitals with a group of Negro spirituals sometimes inter-mixed with other arranged folksongs.

Many black nationalistic composers followed Burleigh. Clarence Cameron White (1880-1960), composer and violinist, wrote violin music that utilized spirituals as thematic material. Robert Nathaniel Dett (1882-1943) achieved recognition as a composer, arranger, pianist and

15 Ibid., p. 283.
choral conductor and John Wesley Work, Sr. (1873-1925) as folk song collector and arranger. In the concert world, Sissieretta Jones (1868-1933), soprano, Joseph Douglas (1869-1935), first Negro violinist to tour the United States, Hazel Harrison (1881-1969), and Carl Diton (1886-1969), both achieved distinction as pianists.

The most forceful impact of Negro composers has been on the music of the masses, music with something to say to everyone. Few seemed better able to say it than William Handy. His greatest ambition was to compose music. After introducing "Beale Street Blues," "Memphis Blues," "Harlem Blues," and above all, "St. Louis Blues," the well-deserved title, Father of the Blues, was bestowed upon him. William Handy was not the first to create works in the "blues" mode, but more than any other man, he set the form and passed it on to the people. In so doing, he paved the way for the advent of American Jazz.

The "Blues" has a distinctive tonal scale in which the third and seventh tones tend to be lowered. The degree varies so these "blue" notes cannot be reproduced accurately on any instrument of fixed pitch, such as the piano. On a keyboard instrument, the blues effect is produced by striking two keys near the desired tone, which creates a dissonant sound, the form consists of twelve bars of music instead of the usual sixteen.
Jazz was born of the musical experience of black people in America and into it went the complex rhythms and musical conceptions of their African heritage. The background of jazz was strange to people who were traditionally attuned to Western European music, and they had little or no patience with new sounds and techniques that conflicted with the things they had been taught. But despite everything the critics of jazz could do, it prospered and grew and became not only the music most representative of America, but of all sections of the world influenced by American culture.

A unique characteristic of jazz is improvisation. The musical core or idea is very short so that the length of the piece depends on repetition of the basic idea. Jazz is primarily an aural kind of music; its written score represents only the framework of what actually takes place during a performance. Thus jazz is learned through oral tradition as is folksong. Jazz also uses the call-and-response style, by employing an antiphonal relationship between two solo instruments or between solo and ensemble. Equally important is the rhythmic intensity derived from a solid four-beats-to-the-measure rhythm combined with syncopation.

The place of the Black American in the field of music is changing rapidly. However, throughout this work, it has been necessary to be brief; to summarize; and, in
some cases, to outline material. Several areas of music have not been fully covered, but only in this way have I been able to present a brief cultural development of each ethnic group.

**Spanish-American**

Almost a hundred years before the founding of the first permanent colony in New England, the Spaniards had established schools in Mexico for the teaching of European music. The first of these was founded by Pedro de Gante, a Franciscan missionary who came to Mexico in 1523. With the aid of twelve Franciscan friars, Father Gante organized a method of musical instruction to acquaint the natives with European notation and technique. The primary purpose, of course, was to train musicians for the service of the church. Before long, Indian singers and instrumentalists were taking part in church services in almost every village throughout the territory occupied by the Spaniards.  

Pedro de Gante and his colleagues taught the natives not only to play European musical instruments but also to construct them. A wide variety of wind instruments as well as drums, guitars, and vihuelas de arco (played with a bow) were made by the natives.

While religious music naturally received the greatest share of organized effort, secular music was by no

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means neglected. Music for dancing and entertainment was not lacking as violinists, flutists and other instrumentalists were sent for from Spain.

The Indians of America had their own music before the arrival of the Spaniards. However, the indigenous music of the Indians was frowned upon by the Spaniards who sought to destroy it rather than to preserve it. One of the purposes of the educational organization of the missions was to gradually replace the native songs and dances with forms of European music derived for the most part from the liturgy of the church. The Spaniards taught the Indians to sing hymns in their native language in an effort to wean them from their pagan cults. At first, many of the natives persisted in singing the words to their own traditional tunes. A book that was instrumental in this effort was the Psalmodia Christiana, a collection of Christian hymns and psalms translated into the Mexican language by Bernardino de Sahagun, printed in Mexico City in 1583.17

California history began on September 28, 1542, when a Portuguese explorer, Captain Juan Rodriguez Cabrillo, sailed two ships into San Diego harbor flying the colors of Spain. During the next two centuries, many European navigators sailed the California coast, but the actual occupation by Spain of what was then called Alta California began in the year 1769, with the arrival of the Portola

17 Ibid., p. 258.
expeditions; one by sea followed by a land party headed by a Franciscan priest, Junipero Serra.

History knows no men more determined than the Conquistadores and Franciscan padres of North America. They bestowed the conquered peoples, their religion and their culture, and they never ceased to expand their influence. The speech, customs, religion, art, and music of the Spanish conquerors became completely dominant wherever established. Only isolated Indian groups retained their traditional modes of living, as they do today.

The music brought over by the Spaniard and Portuguese practically obliterated the indigenous music of the American Indian. In some regions of the Southwest where the Indians continue to have their own music, certain elements exist, such as pentatonic scale forms, not common in Spanish music.

Soon after the thirteen colonies gained their independence from England, the migration of English-speaking Americans into the Southwest began. Mexico, its own independence newly-won from Spain (1821), encouraged such migration. The vast Southwestern area, stretching from the western border of Louisiana to the Pacific belonged to Mexico. Land grants were offered to contractors who would bring in colonists. By 1835, there were 25,000 to 35,000 American farmers, planters, and traders in Texas.
In 1836, Texas revolted against Mexico and soon afterward was admitted into the Union. After the Mexican War of 1846, and the loss by Mexico of nearly all that remained of her northernmost empire, the United States acquired much of New Mexico, most of Arizona, the future states of California, Nevada, and Utah, and parts of Colorado and Wyoming.\(^{18}\) The United States now included untold thousands of people who were, by definition, Mexican American; those that remained in the newly acquired territory and as a result became American citizens.

Thus, the majority became the minority. Spanish-speaking people who had been the first whites to settle the Southwest became, if not an alien group, an alienated group.

Mexican-Americans form an important segment of the population in California and in the American Southwest. Although they live in many other states, most of them are in California, Arizona, Texas, New Mexico, and Colorado. In Texas, they are Latinos, or Latin-Americans. In New Mexico and Colorado, they are Spanish-Americans. In California and Arizona, they are Mexican-Americans.

The direct influence of Spanish culture has passed. The vast contributions of the Spanish settlers, of course, remain, but there is no longer a continuing reinforcement of Spanish cultural values.

In contrast, Mexican values are constantly being reinforced, because Mexico is a next-door neighbor. For many years, over a score of newspapers in California and the Southwest have been written either entirely or partly in Spanish. Newspapers and magazines from Mexico have also been readily available. Radio has for a long time been in the picture and today over two hundred radio stations broadcast entirely or partly in Spanish (although this is more for the large Spanish-speaking population—not exclusively for Mexican-Americans). Movie theatres throughout California and the Southwest have feature films in Spanish (most of which come from Mexico and Argentina). In short, all these media have constantly reinforced Spanish and Mexican culture among Spanish and Mexican-Americans.

One of the major ways in which Mexican-Americans differ from other groups entering this country is that the Mexican-American has never been an immigrant. He has never cut the umbilical cord linking him with his motherland. Today he lives as close to his culture as he did before the coming of immigrant groups from Europe.

Mexican-Americans play a vital role in the industrial, agricultural, artistic, intellectual, and political life of California and the neighboring Southwest, but the significance of this group cannot be measured solely in terms of present day accomplishments. It is certain that the Southwest, as we know it, would not exist without the
Mexican-Spanish heritage. That which sets California off from Oregon is largely due to the activities of the ancestors of our fellow citizens of Mexican and Spanish descent. Our way of life has been and is being immeasurably enriched by their cultural presence.

However, we must strive to preserve our diverse cultural and linguistic traditions. High on our list of cultural goals must be 1) To consciously encourage bilingualism as a most valuable asset. Even Anglo students can, with effort, do what every Spanish-speaking and Indian student is required to do: master a second language. This means that school districts should have signs prepared in English and Spanish for use in schools, encourage bilingualism in the classroom, and make sure that all teachers in areas where there are Spanish-speaking students acquire some facility in Spanish; 2) Districts should require that history instruction be presented in such a way as to illustrate Hispano, Indian, Negro, and other non-Anglo viewpoints. Ideally, all schools should have courses in Southwestern history. Courses of this nature should be offered early in order to help develop interest among those students who might otherwise drop out because of feelings of alienation; 3) Every effort should be made to see that Hispano-American literature, music and art are a part of the school's curriculum. Mexican native dances, folk art, crafts, corridos and other forms of music should be taught
by qualified instructors as a living part of our heritage, and not as a quaint bit of "foreign" culture; 4) Every school district should have someone on the staff who is specially trained and prepared to work with non-Anglo students. Teachers of Mexican or Spanish ancestry must be sought after and encouraged to help retain and preserve their traditional customs. Administrators should be required to master the Spanish language if they are involved in any position necessitating personal contact with Spanish-speaking parents; and 4) Information intended for parents should be made available in Spanish. If it is really important that a strong relationship exist between school and parents, as all educators seem to assert, then we must not overlook the only effective means of communicating with Spanish-speaking parents.19

CHAPTER IV

DEVELOPING THE MUSIC PROGRAM

Cultural Objectives

At one time America held the "melting-pot" theory of acculturation and assimilation; the belief that all cultures should and could be "mixed in the crucible of Americanization" and that the resulting mixture would be superior to any single culture. However sound this theory may or may not have been, for many, many years the practice most often was a one-way street; the immigrant was expected to give up his culture and accept the "American" culture in toto. More recently, strong emphasis is being placed on the theory of cultural pluralism. That being part of a large and complex society, not all persons can share the same culture, nor is it best that they should. This attitude anticipates a number of subcultures, each differing in some degree from the host, or parent culture, yet all together making up a cooperative whole which is richer, more useful and more satisfying and permits more individuality than is possible for any single culture.

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20 Burma, loc. cit., p. 379.
There are several important factors in fostering intercultural attitudes in schools, the main one being the development of a democratic atmosphere, permeated with a feeling of acceptance, and of having a place and status. The development of a positive attitude of acceptance by teachers, of children as individuals; the use of books which present honestly and sympathetically people of different cultural groups; the concept that human relations problems in schools be brought to the attention of students and teachers at every opportunity; school-community interaction; extra-curricular activities; and unit studies of an intercultural nature.

Musical Objectives

The goal of music education as stated in The Music Framework For California Public Schools Grades Kindergarten Through Grade Twelve is aesthetic education. Aesthetic education is accomplished through music experiences in the affective, cognitive and psycho-motor domains of learning. Thus, the learning of music is not the learning of music per se, but the learning to learn through music; not acquiring of music skills alone, but the activation of the mind and spirit stimulated and directed during the process of acquiring musical skills. We have a responsibility to

make children responsive to, and cognizant of, the structure of music, of its elements; to help children to interpret and use significant details in the music; and to broaden the scope of the music program to encompass and encourage children to respect cultural differences. This is understanding and through greater understanding comes aesthetic education.

Other general goals include developing singing voices and vocal skills; develop the ability to recognize instruments both ethnic and modern; develop the capacity to participate in playing these instruments; explore vast resources of ethnic musical literature; increase appreciation of ethnic music; increase aural attention; and develop the capacity to enjoy many types of musical activities in singing, playing, listening, moving to music, and creating music.

### Basic Concepts

**Rhythm (Experiences for all music classes)**

1. Experience the underlying pulsations in music; a comparison between the syncopated, accented beat found in an African chant song as compared to the smooth, gliding rhythm of a Hawaiian song.
2. Understanding relationship between duration and pulse.
3. Determine the basic metric pattern of the music.
4. Develop awareness of rhythm in nature.
5. Understand rhythm through bodily movement. Learn a Hawaiian dance to accompany the song. Use hand clappers to accompany a Spanish song. Interpret an African song using bodily movements to act out the narration of the song.

6. Develop an awareness of changing meter, polyrhythms, syncopation, and irregular rhythm through listening, singing and performing music of different cultures.

7. Experience ways in which folk songs increase interest through rhythmic variations, such as improvising on the refrain, use of augmentation, diminution and changes in tempo.

8. Experiences to increase rhythmical awareness such as canonic rhythmical imitation between teacher and pupil. (Teacher claps a rhythmic pattern, student follows one measure later.) Improvising new rhythmic patterns based on songs presented during each special unit.

Rhythmic Experiences (for the General Music Classes)

1. Use of graphic notation (long and short dashes) to represent melodic rhythm.

2. Have class to clap or tap rhythm patterns or play on percussion instruments.

3. Chant the melodic rhythm of the song.

4. Analyze music to identify its rhythmic characteristics.
5. Create and notate instrumentations for percussion ensembles as embellishment to the songs learned in the unit.

6. Use varied types of bodily movement to develop recognition of the rhythmic characteristics—particularly dance forms.

Melody (Experiences all music classes should provide)

1. Develop an understanding of melody as a succession of musical tones ordered in time.

2. Recognize that melody or the series of tones can move up, down, or repeat. (tonal relationship; step (scale-wise), skip (intervals), leap (larger intervals))

3. Develop an understanding of tonal grouping such as the motive, phrase, sequence or theme.

4. Understanding of range, register, and length of melodic grouping.

5. Develop an understanding of the importance of melody in the music of other cultures.

6. Discover the role that melody plays in the various forms of music. How melodic repetition helps organize music into patterns, ex. **Aloha Oe**, **A B A B (C C Refrain)**.

7. Demonstrate through use of blank notation to represent contour of melody.
Harmony

To properly understand the music of different cultures, students must develop an appreciation of the role of harmony:

1. Learn how chords are organized.
2. Produce harmony--singing and playing harmonic progressions.
3. Develop an understanding of the role of chords in establishing cadences and in modulation.
4. Play harmonic instruments--autoharp, guitar, piano, harmonica, ukelele, resonator bells and song bells.
5. Write out the chord structures of the tonic, dominant seventh, and sub-dominant in frequently used major and minor keys.
6. Experiment with vocal and piano chording in order to understand the need for chord inversions. (Ex., sing in three parts and then chord vocally while someone sings African song--Allunde.)
7. Improvise harmony--sing in simple 3rds and 6ths familiar songs in the unit.
8. Sing and play descants, canons, and ostinato patterns.

Form

1. Develop an understanding of the distinction between form in music and forms of music.
2. Recognize identical, contrasting, and similar phrases in folk and art songs.
3. Recognize tonal and rhythmic patterns repeated in identical or altered form by ear and by observation of musical notation.

4. Discover the sources of unity and contrast in a variety of musical compositions.

5. Discover similarity in form of ethnic folk songs. (Ex., call and response; improvisation; and variation.)

6. Hear and understand the contrast between contrapuntal textures and homophonic structures. A theme may have a characteristic rhythmic pattern \( A \) which may be repeated with varying melodic material \( A^1 \) and \( A^2 \) as is often the case in traditional African music.

**Timbre**

1. Develop the ability to recognize various tone colors of instruments through hearing them played by fellow students, teachers, adults in the community on recordings or in films.

2. Study the historical development of instruments giving particular emphasis to the folk or early instruments.

3. Develop an understanding of the nature of sound.

4. Produce musical sounds on stringed instruments, brasses, reeds, flute, piano, bells, and percussion instruments.
5. Play simple accompaniments whenever feasible—using open strings of the string bass or cello, resonator bells, the piano, various kinds of drums and percussion instruments.

6. Listen to recordings of the original version of a composition that has been transcribed for a modern performing group.
CHAPTER V

CURRICULUM FRAMEWORK

Sample Units

Unit I--Hawaii

A. General Overview
   1. Location of Hawaii on the map
   2. Brief historical background
   3. Influences on Hawaiian music
      a. European
      b. Tourism
      c. Hula dancing
   4. Acquisition of Hawaii into United States
   5. Emergence of Hawaii as a new cultural group

B. Song Materials
      a. Objective: To acquaint pupils with music of Hawaii
      b. Motivation:
         Teacher: How many have been to Hawaii?
         What would you see there?
Pupils: Swaying palm trees, high mountains, volcanos, etc.

Teacher: This is a song that tells us about the beauty of Hawaii.

Pupils: Read the words of the song like a poem.

Teacher: The words or text of the song is very important in a Hawaiian song. This song tells the story of a parting or farewell. It is both revealing how happy one feels to be in Hawaii and how sad one feels to depart.

c. Musical Concepts:

Melody: interval skips

Harmony: outline chordal structure--

\[
\begin{array}{c}
I & IV & I & I \\
V & - & - & - \\
I & IV & I & I \\
IV & V & I & I \\
IV & IV & I & I \\
V & V & I & I \\
IV & IV & I & I \\
V & V & I & I \\
\end{array}
\]

Refrain: to be played by guitar, autoharp, or ukelele. Also resonator bells may be used.
2. **Hawaiian Serenade**, by Princess Likelike, pp. 124-5
   
a. **Objective**: teach music of Hawaii to develop intercultural awareness
   
b. **Motivation**: Among Hawaiian folk instruments is the **nose flute** which is played by blowing through the nostril rather than the mouth. This song also gives us a word picture of the beauty of Hawaii. It has an **even, gliding rhythm**.
   
c. **Musical Concepts**:
   
   **Melody**: interval skips
   
   **Harmony**: outline chordal structure to be played by guitar, ukele or autoharp.
   
   \[
   \begin{array}{c|c|c|c|c}
   \text{I} & \text{IV} & \text{I} & - \\
   \text{V} & - & \text{I} & - \\
   \text{I} & \text{IV} & \text{I} & - \\
   \text{V} & - & \text{I} & - \\
   \text{IV} & - & \text{I} & - \\
   \text{V} & - & \text{I} & - \\
   \text{IV} & - & \text{I} & - \\
   \text{V} & - & \text{I} & - \\
   \end{array}
   \]

   **Rhythm**: even
   
   **Form**: A A' B B'
Review: repeated motives
contrasting motives
repeated phrases
contrasting phrases
use of sequence

C. Enrichment Materials:

Pupils may create a hula dance to accompany the song. Use other native instruments made by the students; bamboo sticks, rattles, coconut shells, etc.

Pupils may bring in pictures, stories, poems that tell about Hawaii.

Active participation by all of the pupils will greatly expand as the unit progresses. Each class may plan various activities as their culminating unit. Parents, friends, other classes may be invited to this culmination.

Hawaiian Luau--simple and pupil oriented. Refreshments may be served to enhance the cultural environment of the activity.

Unit II--Black America

A. General Overview

This study includes learning to play the idiophones, or "self-sounding" instruments, such as xylophone, hand pianos, and wood blocks; membraneophones, such as the "talking" and signaling drums; aerophones, or wind
instruments, and chordophones, or stringed instruments. Simple accompaniments as have been discussed before.

Students will also learn basic concepts of African polyrhythm and polymeter, the use of pentatonic and six-tone scales, and elements of form such as the call and response technique and repetition and variation.

The class unit in Black-American music will make a definite distinction among the various styles that have developed. Three basic categories are:

1. Traditional Black-American music such as field songs, shouts and spirituals;
2. Art music written by Black-American composers such as, Dr. Harry Burleigh (1866-1949), Jubilee Songs of the United States; and
3. Music influenced by the Black-American idioms, such as minstrel shows, jazz, and the works of Ravel, Milhaud, Debussy, Stravinsky and others.

B. Song Materials

   a. Objectives: to acquaint pupils with heritage of Black-American music.
   b. Motivation:
      Teacher: Over the centuries, African tribes have absorbed many outside influences. Music in the African tradition has
special characteristics which we will
discover in this song (short phrases,
wide range complex rhythm, repeated
tone patterns, call and response
form).

c. Musical Concepts:

**Melody:** interval skips--succession of single
tones and repeated tones.

**Harmony:** Some parts performed in unison and
other parts in thirds and fifths.
Parallel motion throughout middle
section.

**Rhythm:**
6/4 meter
even rhythm with emphasis on rhythm
of the words.

**Form:**
A B A
Call and response form, Sopranos
lead--Part I, Altos follow--Part II

C. Enrichment Materials:

Pupils may bring in pictures, stories, poems that
tell about the Black-American heritage. Experience
will be gained by all through the playing of instru-
mental accompaniments, both melodic and percussive.

Pupils will gain in understanding the oral tradi-
tion of Black America and the fact that it is often a
musician who translates this oral history. An exercise
to involve classes in the actual story-telling process is the following:

One class member is given a written history of a family to learn and embellish. After discarding the original, he tells the story to three others. They may take notes but are not permitted to help each other. After a few days, each of the four who know the story presents his version to a different section of the class. The students may include poetry or singing, but they must preserve their own interpretations of the legend. After each version is heard, the entire process is discussed.

With this background in Black-American culture, students are ready to proceed to other songs, instruments and music. Active participation by all of the students will greatly expand as the unit progresses.

Unit III--Spanish, Mexican-American

A. General Overview

1. Location

2. Brief historical background

3. Influence of the Spanish and Portuguese Conquistadores

4. Spanish and Mexican-Americans--important segment of the population in California and the American Southwest
5. Expansion of Hispano-American culture in today's contemporary society as a living part of our heritage.

B. Song Materials

   
a. Objectives: to acquaint pupils with a song in the style of a Mexican Folk Song.

b. Motivation:
   
   Teacher: Music of Mexico is as varied as that of the United States and ranges from primitive Indian violin music to beautiful rhythmic corridos. The word corrido comes from the Spanish correr which means to run or to flow and the corrido tells a story simply and swiftly without much embellishment.

   Most recent, corridos deal largely with regional or national events such as the deaths of President John F. Kennedy, Senator Robert Kennedy, etc.

   This song Laredo, tells the story of the parting of a young lover for Laredo.
c. Musical concepts:

**Melody:** repeated note patterns and narrow tonal range.

**Harmony:** primary chords suitable to be played by guitar, autoharp or resonator bells.

**Rhythm:** \( \frac{7}{8} \) meter—a combination of triple and quadruple meters within a measure.

Explore the following—shifting accents within the \( \frac{7}{8} \) meter. Feel the primary accent on the first beat of the measure and the secondary accent on the fourth beat of the measure.

**Form:** A A B B A A B'B'

C. Enrichment Materials:

Using four different rhythm instruments, clap and play varied rhythm patterns (see page 44 of text).

Have pupils create different rhythmic accompaniments using characteristic instruments, ex., castanets, claves, maracas, wood block, guiro. Create two rhythm patterns with contrasting rhythms. Play as a two-part form.

Pupils may arrange to take field trips to hear authentic Mexican music. Bring in records, pictures, posters, poetry and books to share with each other. Dancing may accompany singing.
Active participation by all of the pupils will greatly expand as the unit progresses. Culminating unit will evolve as a direct result of their musical and cultural experiences.

Cultural Materials of Related Interest

Artifacts from the Native Country

Have students contribute to a collection of ethnic instruments such as African drums, rattles, gourds, etc., from various sources in the community. Students may research and report on finding accompanying instruments that would be characteristic to each ethnic group. Dolls, musical toys, folk instruments, etc., may be added to the collection.

Cultural Influences

Use maps and charts for comparative study of each ethnic group. Pupils may chart their findings as a class project or record into individual notebooks.

1. Geographical:
   a. Hawaii--more than twenty islands located 2,300 miles southwest of the United States in the Pacific Ocean.
   b. Black-American--Africa--once called the Dark Continent because Europeans knew so little about it. Africa--surrounded by the Mediterranean Sea, the Red Sea, Indian Ocean, and the Atlantic.
c. **Spanish/Mexican-American.** Europe--Spain and Portugal, South America--all Spanish-speaking countries, Mexico--closest southern neighbor of the United States, connecting link between North and South America.

2. **Climatic:**
   a. **Hawaii.** Temperate--little difference in temperature between night and day. Northeast trade winds cool the islands.
   b. **Black-American.** Near the equator, hot and steamy. Northeast--vast deserts--broken by oases. Rain forests in the south. Central Africa--climate similar to that of California.
   c. **Spanish/Mexican-American.** Europe--temperate. South America--temperate to tropical. Mexico--temperate to tropical, two seasons--rainy, May to September; dry, October to April.

3. **Religious:**
   a. **Hawaii.** Early Hawaiians believed in Gods and Goddesses representing things in nature. In 1819, a royal decree--Hawaiians gave up pagan religion. Roman Catholic and Buddhist are leading religions.
   b. **Black-American.** Varied throughout--Moslem, Tribal, Christian (Catholic, Protestant), Hindu, Buddhist.
   c. **Spanish/Mexican American.** Catholic Spanish Missionaries converted the Mexican people to the Catholic
religion. Many of the country still influenced by ancient Indian beliefs.

4. Social:

   b. Black-American. Since World War II, most African territories have gained their independence. New nations are beginning to establish themselves as growing, thriving countries.


5. Historical:


Texas admitted to Union--1836. American life enriched by their cultural contribution.

**Reference Books**

School library and Public Library have supplementary material. Pupils will be motivated to do additional research.

**Field Trips**

Arrangements for various field trips may be made through contact with school and community.

**Intercultural Organizations**

Groups such as:

- Council of Community Clubs, Inc.
- National Assn. for the Advancement of Colored People
- Urban League
- Southeast Neighborhood Adult Participation Project Center
- Los Angeles County Human Relations Commission
- Southern Christian Leadership Conference
- Mexican-American Education Commission
- Association of Mexican-American Educators

**Guest Speakers**

Arrangements for individual guest speakers to make presentations to pupils may be made through contact with the above groups.
Also groups within the school system may be contacted for presentations. Virgil Jr. High School Hula Club has given Hawaiian Dance Demonstrations to various schools within the Los Angeles Unified School District.

**Local Exhibits**—(to name only a few)

- Los Angeles County Art Museum
- Los Angeles County Museum of Science and Industry
- Otis Art Institute Gallery
- Pasadena Art Institute Gallery

**The Changing Role of the School**

Of all the institutions in American society which contribute to the education of people, the public school is by far the most significant. The public schools come in contact with more people for longer periods of time and for a greater variety of reasons than any other institution.

The task of the school is becoming more and more complex, and the scope of the school's job becomes greater. Thus, the public school in the United States, helping to mold and in turn being molded by the most dynamic society in the world, has become a most complex institution.

Social responsibilities change, school operations change, school technology changes, and education changes; yet the school is a relatively stable institution. It often resists change both in its program and in the society.
This is due, in part at least, to the fact that it is not structured to promote or encourage change. Schools historically have contributed to cultural lag, rather than joining other elements of society, such as industry in promoting change. It is evident that the school being a basic social institution will find that its role in society will be different tomorrow because the society will be different. The schools of America will perpetuate themselves because our social order demands public education. However, the programs will be changed, and there will be different groups of people involved.
CHAPTER VI

EVALUATION OF THE PROGRAM


... an educational experience which reflects and embodies the diverse nature of our society. The results of this educational experience are an internalized respect, appreciation and therefore acceptance of one's own culture and of cultures different from his own.

1. Multicultural programs better prepare youth to function in a changing society by providing them with the ability to diagnose and treat cultural misunderstandings and prejudice.

2. Multicultural programs maintain individuality and preserve cultural and ethnic identities, while promoting equal opportunity and social cooperation.

3. Multicultural programs provide opportunities designed to facilitate positive interaction among students of varying ethnic and cultural background.

Suggested Outcomes

Increasing Student Awareness

1. Students are the product of folk culture.

2. Cultural background influences classroom environment and attitudes.
3. Intergroup relations influence the learning environment.
4. Participation in a program of cultural exchange directed toward improved self-images and positive attitudes toward the images of others.
5. Experience positive attitudinal change from mere toleration of different cultures to positive understanding of and appreciation for the abilities, talents, contributions and life styles of different cultural groups.

Increasing Teacher Awareness

1. Cultural differences contribute to classroom environment.
2. Teacher can provide maximum opportunities during music period, for pupils of divergent cultures to know and understand each other.
3. Multicultural education can influence the total educational program.
4. Teacher can encourage maximum student participation in the multicultural environment.
5. Music contributes to a better understanding and communication between different cultural groups.

Application to Future Study

1. Other cultural groups--Indian, Asian, Oriental, Filipino, Korean--need to establish a sense of pride in their contribution to a polycultural society.
2. Further need for teacher training with an emphasis on intercultural awareness.

A recent article in Spotlight, the twice-weekly publication of the Internal Communications Office, Los Angeles Unified School District, describes the premiere of a new bilingual and bicultural television program entitled, "Learning Can Be Fun." The KNXT series stresses, "the importance of being bilingual and bicultural and underscores the value of the dual Mexican-American heritage while encouraging ethnic pride and a positive concept of self." 22

Another article in Spotlight informs its readers of the establishment of a new resource center with emphasis on Mexican and Latin culture.

As an extension of the classroom, the center will provide a program of arts, crafts, history, music, drama and dance for all students in the administrative area. The chief purposes of the center is to create a better understanding of Mexican and Latin American culture for residents of all racial and ethnic backgrounds.

Other objectives are:
--Organizing a research center and library for use of students and community.
--Developing in students a positive self-image and an awareness of the Latin American culture. 23

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In the January 4, 1974 edition of the Los Angeles Times newspaper appeared an article, a summary of which follows:

Twenty-four school principals in northeast Area H of the Los Angeles City Unified School District are learning to speak Spanish at the Berlitz School of Language. Area Superintendent, Richard Cooper, explained the educators were sent to the private school because of the urgency of the matter. "It was a matter of time," Cooper said. "We didn't feel we could wait." There are 37,000 students in the forty-eight schools of Area H, fifty-three percent of whom have Spanish surnames.
CHAPTER VII

SUMMARY

Los Angeles, California has long been the center of a multicultural society. In the public schools, there are diverse cultural groups reacting and interacting constantly.

As a consequence, it is becoming increasingly evident that certain cultural groups are vying with each other for a dominant position. However, if a genuine respect and appreciation for each of the cultures were established, more inter-group understanding and harmonious relationships would occur. In order to respond to this need, a comprehensive music program has been developed which will encourage students to strengthen self-esteem, to gain cultural perspective and to achieve musical goals.

The structure of this music program is based upon the folk culture elements of three diverse ethnic groups—Hawaiian, Black American, and Spanish American. It proceeds through a brief historical review of each, including characteristics of folk song and dance, folk instruments—past and present, cultural values and their derivations.

The program provides for consideration of cultural objectives such as:
attitudes of acceptance by peer-group, teachers, and community;
use of textbooks which present an honest and sympathetic approach toward different cultural groups; and
development of a democratic atmosphere of total experiences.

Significant musical objectives are:

- basic concepts of rhythm, melody, harmony form and timbre;
- improving vocal skills;
- improving music skills of notation and aural perception;
- increase the response to music through singing, listening and playing instruments;
- develop the capacity to enjoy many and varied types of musical experiences; and
- increase the appreciation of ethnic music particularly in the categories presented in this study.

The curriculum framework presents sample units for study of each ethnic group--general overview, teacher background and research, source books, song titles, records, and enrichment materials. Cultural materials of related interest such as cultural influences, suggested field trips, intergroup activities and culminating units have also been included.

Through awareness of cultural influences in our society the music program can be more sensitive and
stimulating to students, and thus become an integral part of their lives. It is the belief of the author that a music program, rich in imagination and creativity, projecting a well-defined emphasis on intercultural awareness, is of great importance in promoting mutual respect, social cooperation and communication in today's expanding multicultural world.
BIBLIOGRAPHY

Books


California State Music Books


Periodicals


Printed Lecture


Pamphlet

APPENDIX A

RECORDS

Black-American


Afro-American Music: A Demonstration Record. Asch Recordings.


Jazz

Fifth Dimension, any record. Soul City.

History of Jazz Series. Folkways Records.

Marvin Gaye, any record. Tamla.

Miles Davis, any record. Columbia.

Modern Jazz Quartet, any record.

Outstanding Jazz Compositions of the Twentieth Century. Columbia.

Portrait of Wes Montgomery, Jazz Ensemble. Sunset.

Story of Jazz, narrated by Langston Hughes. Folkways.
Hawaiian

Ancient Chants. Hawaii Record Co.

Folk Songs of Hawaii. Tradewinds Records, Honolulu.

Hawaii Mahi Beamer; Authentic Island Songs. Capital Records.

Hawaiian Christmas. Tradewinds Records, Honolulu.

Kawaika (Ancient Hawaiian Chant). Hawaii Record Co.

Kuio Ipo Onaona. Recorded in Hawaii.

Pua Mana (My Home). Hawaii Record Co.


Mexican

Mexicana: Andres Segovia, Guitar. Decca.

Mexico, alta fidelidad! Vanguard, recorded in Mexico.

Mexico; Its Cultural Life in Music and Art. Mexican Chorus and Orchestra; Carlos Chavez, conductor. Legacy.

Mexico Y Su Folklore. Performed by various Mexican ensembles; songs and dances. Mercury.


Spanish


Spanish Music from the Court of Ferdinand and Isabella (circa 1500). New York: Elaine Music Shop.


California State Series


APPENDIX B

SONGS FROM THE CALIFORNIA STATE SERIES

Black-American Folk Songs and Spirituals

<table>
<thead>
<tr>
<th>Discovering Music Together, Revised, Book 7</th>
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<td>78</td>
<td></td>
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</tr>
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<td>Go Down, Moses</td>
<td>45</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>My Lord, What a Morning</td>
<td>122</td>
<td></td>
<td></td>
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<td>17</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>Ev'ry Night When the Sun Goes In</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael, Row the Boat Ashore</td>
<td>186</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sometimes I Feel Like a Motherless Child</td>
<td>16</td>
<td></td>
<td></td>
<td>Unison</td>
</tr>
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<td>Steal Away</td>
<td>187</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
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<td>218</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Every Time I Feel the Spirit</td>
<td>193</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>171</td>
<td></td>
<td></td>
<td></td>
</tr>
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<td>Oh, Won't You Sit Down?</td>
<td>140</td>
<td></td>
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<td></td>
</tr>
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<td>130</td>
<td></td>
<td></td>
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Making Music Your Own, Book 8

All My Trials 150 SATB
Good News 146 SAB
Good News 149 Round
O Mary, Where Is Your Baby? 239 SATB
Trampin' 175 SATB
Wade in the Water 135 SB

African Heritage Songs

Discovering Music Together, Book 7

Allunde 162 SA (Call and Response)
As the Sun Goes Down 72 SAB
Boat Song 160 Unison
The Uncertainties of Life 161 Unison

Discovering Music Together, Book 8

Wimoweh 69 SA

Making Music Your Own, Book 7

Jikel Emaweni 153 SAA
Tina Singu 179 SAB

Making Music Your Own, Book 8

Banuwa 198 SATB
Everybody Loves Saturday Night 127 Unison
**Hawaiian**

*Discovering Music Together, Book 7*

- *Aloha Oe*  79  SA
- *Hawaiian Serenade*  124  SA

*Growing With Music, Book 7*

- *Hawaiian Greeting*  101  Unison
- *Kings Serenade*  129  SA

*Growing With Music, Book 8*

- *Hukilau Song*  130  Unison

**Spanish/Mexican**

*Discovering Music Together, Revised, Book 7*

- *Adelita*  24
- *Cielito Lindo*  127
- *Laredo*  36

*Discovering Music Together, Revised, Book 8*

- *Carmella*  68
- *Go Ask the Stars*  74
- *My Village*  41

*Growing With Music, Book 7*

- *Adios Muchachos*  130  SSA
- *The Pearl*  4  SA
- *Song of the Wise Men*  175  SA
- *Una Valencianita*  80  SA

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<td>132</td>
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</tr>
<tr>
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